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An Artmobile exhibit was developed for Los Angeles secondary schools under an ESEA specially funded program. The exhibit involves two trailers and packaged instructional materials for a display of the work of 33 local artists. An instructional bulletin describes the operations of the Artmobile, presents some relevant art concepts, outlines several art education objectives, and offers some suggested learning activities for art classrooms. The document includes information about the 33 artists and their work. (NH)

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SPECIALLY FUNDED PROGRAMS
FOR CLASSROOM TRIAL ONLY
ESEA NO. T - A - 127 - 67
SUMMER, 1967

LOS ANGELES CITY SCHOOLS
DIVISION OF SECONDARY EDUCATION

ARTMOBILE
Exhibit #1

A MANUAL
On Operations
And Instructions

UD 007 709

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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LOS ANGELES CITY SCHOOL DISTRICTS
Division of Secondary Education
Beverly Boulevard Center
Specially-Funded Programs

DATE: June 30, 1967

CLASSROOM TRIAL APPROVAL

PROJECT: FINE ARTS -- ART (ARTMOBILE)

TITLE OF PUBLICATION: ARTMOBILE EXHIBIT # I
A Manual on Operations and Instruction

The material is accepted and approved for classroom trial.

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ESEA - T - A - 127-67

UD 007 709

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ARTMOBILE

OPERATIONS

CENTRAL OFFICE

Schedule: The Artmobile will be scheduled by the Artmobile office, Specially-Funded Programs. It will visit designated ESEA Title I Secondary schools. Address inquiries to:

Artmobile Office,

Telephone: 385-8462

Exhibition: Exhibit #1, 33 LIVING LOCAL ARTISTS will be available for the 1967-68 school year.

Instructional Materials: Specified packaged instructional materials will be routed via Board truck to art chairmen two or three weeks before the Artmobile visit.

Evaluation: The office of Research and Development will conduct evaluation in schools.

SCHOOLS

Parking: The Artmobile will need a turning radius of 75 feet. The two trailers will be parked in an L position on a relatively level, hard surface. An area approximately 75 feet square with easy access will be needed. A power connection, specified below, should be available within 150 feet.

Courtyard: The open space of the L will be enclosed by a screen. This area will be used for display of student work, or as an area for demonstration teaching.

Set-Up Time: 1 hour

Pack-Up Time: 1 hour

Electrical: Power will be supplied by the school. A 100-amp Arkite receptacle at 110-220 single phase is needed, or a special connection made by Electrical Maintenance, Los Angeles City Schools. This installation will be ordered by the art consultant. The Artmobile driver will be trained by the Electrical Section to plug in to the connection.

School Personnel:

Custodian: A male custodian or helper will be needed to aid the Artmobile driver to set-up and pack-up. Time for each - one hour. Certain pieces of equipment; i.e. steps and courtyard screen are too heavy for one person to handle.

Teachers: The Art Department chairman will develop the daily schedule, in cooperation with the Artmobile teacher. Each Art teacher will accompany his students and supervise their educational experiences.

Helpers or Guides: Art Chairman will assign honor art students to serve as guides at the following stations: Station 1 - Entrance; Station 2 - Multiplex Unit, Van I; Station 3 - Van II; Station 4 - Exit and courtyard.

Art Instructional Program:

Artmobile Exhibit #1 has been prepared to operate throughout the 1967-68 school year. Future exhibits may operate for shorter periods of time.

The Artmobile is designed for use by students enrolled in art classes and for teachers to use for better art education. The Artmobile is designed to be used in Stage 2 of the following art education process:

1. Motivation and Preparation
2. Visual Art Experience (Artmobile)
3. Follow Through
4. Evaluation

Exhibit #1 should not be used for general enrichment or entertainment.

Instructional Materials Package:

The following materials were developed for teachers to use in Stages 1 and 2:

Bulletin Board (Return to Audio-Visual.)

Film Strip (Return to Audio-Visual.)

Artmobile Folder (Contents: Fact sheet, concepts, operations, Exhibit #1 - 36 Artist Cards. One folder for each art teacher; to become part of art instructional materials.

Evaluation:

Each art teacher should plan to help students in a continuing process of evaluation of the Artmobile visual experience. The Office of Research and Development will conduct evaluation directly with art departments in the schools.

Exhibit Procedures:

Students will be conducted through the exhibit in groups of five. Not more than ten students should be in each trailer at a time.

- F A C T S H E E T -

THE ARTMOBILE

Concept

The concept of the art-exhibit-on-wheels has been variously referred to as "artmobile," "museumobile," and "museobus," and such units have been operating effectively in this country and in Europe for more than 30 years. Several art barges have been developed for rivers and canals. Helicopter-lifted art galleries are proposed. Fifteen publicly owned artmobiles are operating or are under development in Arizona, Arkansas, California, Illinois, Michigan, Montana, Nevada, New Mexico, Pennsylvania, and Virginia. Two Artmobiles will be in operation in the Los Angeles City Schools by Fall, 1967 --one for designated ESEA secondary schools, and one for all elementary schools.

Funding

ESEA, 1965, TITLE I--Better Schooling for Educationally Deprived Children

"...financial assistance...to local educational agencies serving areas with concentrations of children from low-income families to expand and improve their educational programs by various means...which contribute particularly to meeting the special educational needs of educationally deprived children."

Artmobile

Division of Secondary Education, Los Angeles City Schools

Trailers

Height, 13'4"; width, 8'; length, 27'. Two vans; aluminum construction; urethane foamed insulation; forced air circulation; coupled length, 64'; Eight Point Trailer Company

Tractor

Diesel fueled; International Harvester; 1967, Model CO 1950

Courtyard Screen

Rectangular aluminum tubing--anodized, perforated, grill-type sheet aluminum; especially designed and constructed in Los Angeles; Metcor Manufacturing Company.

Design

The configuration was developed at Art Center School. Specifications were written by an art consultant, with the aid of a professional expert and Business Division personnel. The trailers were custom made in Los Angeles.

Symbol and Logo

Designed especially for Artmobile, cast aluminum. Made in Los Angeles. AB Sign Company

Electrical

Electrical power will be supplied by the school. The Artmobile is equipped with cords--four conductors--one each,

50', 100', 200'. It is designed to connect to 100-amp Arckite receptacle at 110-220 single phase

Equipment — Includes record player, tape recorder, strip projector, microphone and screen

Supplies — Include art materials, counseling materials and publications

Interior Furnishings — Selected for economy and flexibility for future exhibit installations

Carpeting	standard for schools - Gulistan's "Brampton gold-green tweed"
Wall Covering	Sinclair oriental textures; burlap
Lighting	periphery indirect fluorescent lighting; spots--Lightolier track system; pole lights--Omni
Display Furniture	Omni Unlimited and Art Services

Display was designed by a professional expert and was installed at the Mill, Los Angeles City Schools.

ARTMOBILE

CONCEPTS IN LOS ANGELES CITY SCHOOLS
ART INSTRUCTIONAL GUIDES RELATED TO
ART WORK IN ARTMOBILE EXHIBIT #1

1. Ralph Bacerra
2. Saul Bass
3. Roberto Chavez
4. Sister Mary Corita
5. Raul Coronel
6. Dora DeLarious
7. Gonzalo Duran
8. Melvin Edwards
9. Henry A. Evjenth
10. Jason Hailey
11. Wilbur Haynie
12. Daniel Johnson
13. Robert Kennard
14. Arthur Silvers
15. Jean Krause
16. Joseph Krause
17. Doyle Lane
18. Guy Maccoy
19. Sam Maloof
20. Joseph Mugnaini
21. Gertrud Natzler
22. Otto Natzler
23. Richard Neutra
24. Hideko Nishimura
25. William Pajaud
26. Leo Politi
27. Noah Purifoy
28. Betye Saar
29. Marion Sampler
30. Sueo Serisawa
31. Van Slater
32. Charles White
33. Tyrus Wong

ARTISTS	CONCEPTS
DESIGN	
24, 35, 36	Design is an integral part of the environment.
2, 4, 29	Advertising art is an integral part of our society.
2, 4, 7, 15, 16, 27	Lettering must communicate.
7, 9, 28, 29, 31, 32	There is more than one way of presenting an idea. (female)
2, 4, 8, 10, 15, 18, 30, 31, 33	Design is where you find it. Design can evolve from any visual experience.

DESIGN CRAFTS

8, 34, 35, 36	Thoughtful design crafts require that each material be used to its best advantage and not as a substitute for some other material. This is called "integrity of the material."
all artists	Craftsmanship requires an understanding of processes and techniques.
34, 35, 36	Displays are a visual means of communicating emotions and ideas.
all artists	A good designer "knows" the materials of his craft.
36	Mass production need not lower design standards.
8, 9, 10, 12, 19, 24, 27	Man-made and natural materials offer innumerable possibilities for interesting design.
3, 6, 7, 8, 9, 12	Sculpture is made of materials which occupy space. The materials influence greatly the type of design employed.
15, 24	Color and texture are dependent upon each other for successful design in the final fabric.
34, 36	Design should exist in relation to its environment.
9	The major function of jewelry is to be decorative.

CERAMICS

1, 5, 6	Clay surface may be enriched by incising, pressing, and adding.
1, 5, 6, 17, 21, 22	Clay is a material which can be used to develop interesting visual ideas and functional objects.
1, 6, 17, 21, 22	The potter's wheel is a tool which allows for rapid forming of shapes, with the possibility of wide variations.

PAINTING AND DRAWING	
26, 29	Line quality can be expressive.
13, 25, 32	Mass, solidity, and weight are important characteristics.
11, 29	Most complex forms can be reduced to simple shapes.
11, 29	Negative space is as important as positive space in creating a composition.
11, 12, 18, 20, 25, 29, 32, 33	Significant paintings and drawings are made within well-defined limitations, but are expressed with originality.
PRINTS AND ILLUSTRATIONS	
4, 18, 28, 31	(no one concept)
PHOTOGRAPHY	
2, 9, 10, 19, 23	The photograph is a means of creating communication.
10	Photography is a creative medium.
ART	
1, 3, 4, 5, 6, 7, 8, 9, 10, 12, 17, 27, 29, 30, 31	The natural products of an environment are the basic materials for the artist's expression.
all artists	Art is a visual means of communicating emotions and ideas.
all artists	Art depicts man's culture and way of life.
all artists	All of us see and use art in our daily lives, but we see with varying degrees of sensitivity.
all artists	America's art heritage reflects the diversity of our nation's people.
all artists	Nature may inspire the artist, but he does not copy it.
all artists	The artist makes personal statements; the viewer has personal reactions.

13-14, 23	Uses and emphases of art change as man changes his way of living. (architecture)
all artists	The importance of art in our society is indicated by its use in commercial design, architecture, and communication, as well as in personal expression.

ARTMOBILE EXHIBIT #1

33 LIVING LOCAL ARTISTS

1. Ralph Bacerra
2. Saul Bass
3. Roberto Chavez
4. Sister Mary Corita
5. Raul Coronel
6. Dora DeLarios
7. Gonzalo Duran
8. Melvin Edwards
9. Henry A. Evjenth
10. Jason Hailey
11. Wilbur Haynie
12. Daniel Johnson
13. Robert Kennard
14. Arthur Silvers
15. Jean Krause
16. Joseph Krause
17. Doyle Lane
18. Guy Maccoy
19. Sam Maloof
20. Joseph Mugnaini
21. Gertrud Natzler
22. Otto Natzler
23. Richard Neutra
24. Hideko Nishimura
25. William Pajaud
26. Leo Politi
27. Noah Purifoy
28. Betye Saar
29. Marion Sampler
30. Sueo Serisawa
31. Van Slater
32. Charles White
33. Tyrus Wong

Project design, student needs, artist availability, artist cooperation, and display limitations were criteria considered in the assembling of this exhibit. It was not planned to be either comprehensive or representative of any art group, period, style, or art area. Rather, it was designed for students and teachers to use in achieving the following objectives:

OBJECTIVE 1 - To develop the social skills and self-discipline necessary to appreciate art

Social Skills (for the student)

Every effort has been made so that the exhibit can control itself, but we need your help. About 40 thousand students will go through this exhibit during its one-year showing. Even gentle touching of wood surfaces, poles, and sculptures will result in wear. The art works do not belong to the schools. They belong to the artists and the persons who have purchased them. They have been loaned to us so that you can see them and study them. The display equipment is designed to support the art and to provide an aesthetic environment. It is on display for study as good industrial and furniture design.

The display structure may look somewhat like playground structures, but this unit is fragile. Its function is different.

Surfaces of paintings and photographs can be damaged easily. They should not be touched. The cabinets contain equipment and were selected to be used for needed storage. All the equipment can be moved many times for arranging future exhibits.

Self-Discipline (for the student)

Practice looking hard at a piece of art. Let your eyes do the work--not your hands. Your job is to take the art into your mind through your eyes and to make it yours without touching. This requires practice, but you can learn to do it. Good places to start are from the bottom, or from just below the upper left corner. Practice locating these spots. Some pieces of art may lead you to start from other spots. Try to find art in the Artmobile that does this to you. Make your eyes move over, across, back into, around, and behind the shapes. Do this until you are sure your mind has received the art work.

Don't worry about what the art should mean, or whether you like it or don't like it. You can decide those things later. Think of the person who made the work. The artist knew that he was doing something that could be done only by himself and that it needed to be done.

Don't worry about how easy it would be to copy it. All great things have seemed easy after they were done for the first time. It is very hard to do original art. Art is the only thing that kills the reputation of the copier, rather than the reputation of the artist.

Look at each piece of art as if you have never seen anything like it before. Think, "Maybe I'll never get to see it again." Try to forget that other people are around you. Concentrate on your own job, and let them do their jobs. You can talk about it later. They may like looking at original art, too.

OBJECTIVE 2 - To provide enriching experiences in art

-Students need to see art as well as to do art.

-Students need more direct experience with art works. Such things as films, slides, and books are indirect means of art experience. Both kinds of experience are needed.

-Dramatic visual experience builds interests and leads to understanding, appreciation, and knowledge.

-Art can be enriching if it forces a student to face himself or an artist as a human being. Self-identification is important.

-True art communicates to the artist in each of us, if the artist in each of us is alive. Keeping him alive is an objective of art education.

-We educate both top performers in art, and top consumers of art. One group gains little without the other.

-Each student has inherent art worth and dignity where he is now--not where we want him to be.

ARTMOBILE

SUGGESTED LEARNING ACTIVITIES

FOR THE CLASSROOM

-Use the film strip for stimulating discussion. Certain frames involve closeups that do not show the whole piece of art. Assign students to imagine and draw their concept of the whole work.

-Develop lessons from the vocabulary.

-Develop lessons using the list of objects and subjects in the art work. These lessons may be effective before or after the Artmobile experience.

-Study the roles of workers and designers (not named) in the production of the truck tractor, the vans, and the display equipment.

Examples: automotive designers
industrial designers
carpenters, cabinet makers
tool designers, painters
frame makers

-Study the human relationships of the artists (ages. men, women, marriage, children)

-Study their educational backgrounds. Did one of the artists attend your school or schools that you know? Emphasize that all the work is made by artists who <u>live</u> and <u>work</u> in our area.

-Where do they work? Most of the artists in Exhibit #1 have home studios. Do they work at jobs related to art? What are some of these jobs?

Examples: Directors
Instructors
Public Relations Personnel

The art chairman may set up a program for selected non-art students to visit the Artmobile. Limit these groups to 20 students.

Stage I - Motivation and Preparation--30 minutes

Stage II - Visit the Artmobile

Stage III - Follow-up discussion--15 to 30 minutes

Stage IV - Evaluation (Research and Development)--10 minutes

(Mark the cards "Non-art enrolled.")

Do not use the Artmobile for non-art enrolled students if time cannot be allowed for these four stages.

-Evaluation of Exhibit #1 in terms of "I like it" or "I don't like it" is not enough. "I learned something" would be more meaningful. "I experienced something new and would like to hear constructive criticism."

VOCABULARY

The following suggested vocabulary for study is based upon art works included in Exhibit #1:

abstract
acrylic
advertising
aesthetic
after image
anodize
architectural rendering
assemblage
balance
burnish
calligraphy
canvas
ceramics
color
contemporary
crewel stitchery
decoration
design
display
dominance
dummy book
engobe
enrichment
etching
exhibit
focus
form
gesso
grain
hard edge
illustration
impasto
impressed
industrial design
intaglio
lacquer
landscape
letter forms
-uppercase
-lowercase
line
lithograph
lost wax process
mat-finish
media
monochromatic
non-objective
oil finished
oil paint
opposition
papier-mache
patina
pendant
plating
poster
relief print
repetition
rhythm
sculpture

serigraph
sgraffito
space
story board
stone ware
structure
symbols
tempera
texture
throwing
transition
value
visual perception
watercolor
weaving
wood-cut
zinc cut

The following objects and subjects appear in the art works included in Exhibit #1:

apple
baby
birds
books
bowl
box
cards
cat
circle
chair
cheese
church
clock hands
Coca Cola sign
Daruma
door bell
flowers
girl
goatee
hair
hand
heart
Italian town
jail bars
junk
landscape
lettering
line
man
mermaid
Mexican village
motor
mouse
moustache
numbers
plants
plate
poem
pot
sea shell
stars
sun
synogogue
vases
vegetables
weeds
wild pig
wolf
woman

Artmobile

exhibit #1

33 LIVING LOCAL ARTISTS

1

RALPH BACERRA

Ceramics, Sculpture, Instruction

BIOGRAPHY

Ralph Bacerra graduated from Garden Grove High School in Orange County, Calif. He studied art at the Chouinard Art Institute in Los Angeles, where he earned his BFA degree in 1960. Mr. Bacerra was an art instructor at Chouinard Art Institute from 1961 through 1963, and became Chairman of the Ceramic Department at Chouinard in 1964. He has maintained a studio in Los Angeles since 1964. Mr. Bacerra has exhibited in numerous local and national ceramic shows, including The California Design, Pasadena Art Museum, Pasadena, Calif.; Contemporary Crafts, New York; etc. He has won several awards, the latest in 1967, at the Crocker Art Gallery, Sacramento, Calif. In 1965 and 1966, he held one-man exhibitions at the Canyon Gallery in Los Angeles.

STATEMENT

To use clay to express what I feel in a creative way is very exciting and satisfying. The use of form, volume, space, color, surface, and texture is a challenge that is always changing. The materials and tools that are used with clay require good craftsmanship; but although craftsmanship is important, it is not the most important thing in working with clay. Most important are to be aware, to be resourceful, to have discipline, to have imagination, and to be able to put these things together in a creative thought.

ART WORK

#1 Ceramic Dish, glazed stoneware, 19" dia., wheel thrown, non-objective decoration. (lent by artist)

#2 Ceramic Vase, glazed, slab construction, incised line, 21-1/8". (lent by artist)

NOTE: The semi-mat finish of fine stoneware is achieved with very high firing. Colors are greyed as the mixed glazes become part of the clay. Sometimes it is difficult for beginners to appreciate these finishes. A study of natural stones from river beds and beaches helps build appreciation for this type of beauty.

2

SAUL BASS

Design, Illustration, Graphics, Advertising, Art Direction

BIOGRAPHY

Saul Bass was born in New York in 1920, but he has lived on the West Coast of the United States since 1946. Mr. Bass has won world fame and prizes in the field of graphic, industrial, film, and exhibition design.

Works by Mr. Bass are in the Museum of Modern Art in New York; the Library of Congress and the Smithsonian Institute in Washington, D.C.; and other galleries of the world.

Mr. Bass is perhaps most widely known for his work with the movies. He did the beginning and ending titles and designs for such films as "Around the World in Eighty Days," "Walk on the Wild Side," and "It's a Mad, Mad, Mad, Mad World." He also did the designs for "The Man with the Golden Arm," "Exodus," and "The Cardinal."

His awards include "Art Director of the Year" from the American National Society of Art Directors; "The High Artistic Value of All Work" from the Museum de Arte Moderna in Rio de Janiero; Honorary Doctorates of the Arts from Philadelphia Museum College of Art and Los Angeles Art Center College of Design; and many medals and awards from professional organizations, publications, and film festivals, such as Venice Film Festival (Grand Award for short film, "The Searching Eye").

Mr. Bass is married and has three children.

STATEMENT

As a designer, I'm after people--that is, I'm trying to reach them through their eyes. Design is important because people are important, and design matters only in that it meets people's needs. A design is just a detailed way of saying something--sometimes very small--of a very important cultural pattern--a pattern that is somehow touched by the ad, the book, the building. A lasting design changes somebody's way of feeling toward something, even if only in a small way.

I like to make people <u>feel</u> something --to make that connection which

doesn't just put a picture before the eyes, but opens up a way of thinking for them. A designer's problem is to learn how to give people experiences that will help them to grow.

ART WORK

Various lithographs - original agency state for clients - (Film Symbol) "Anatomy of a Murder," 8½x11 (lent by Mr. Gatto); (Magazine Cover) "Photograph of Daughter," 12½x9¼, (lent by Mr. Gatto); Storyboard with a note to students, 12½x18½.

NOTE: These designs move through production processes including men and machines before the original state is achieved. Mr. Bass controls the idea and decides the original state. Experimentation (trial and error) is a part of this creative group process.

TEXT FROM STORYBOARD

These are some frames from an opening I designed for the film "Walk on the Wild Side." The setting is New Orleans in the early thirties, and deals with the displaced, tough, seamy characters of a despairing time. Symbolic of this is the cat in these title credits. It opens with him emerging from a culvert... a look around...we watch him prowl through his "territory"...meet a cat ...an outsider...a quick fight...the intruder scuttles off...the cat resumes his "walk on the wild side."

These sketches show the design of the motion of the cat within the frame. I shot test footage of the cat with a 16mm camera to further clarify the action. "Tippy-Tu" our cat, enjoying his brief meteoric career in motion pictures--with my wife and myself during shooting----------

3 ROBERTO CHAVEZ

Painting, Sculpture, Assemblage, Instruction

BIOGRAPHY

Roberto Chavez was born in Los Angeles in 1932. He went to Marianna Avenue Elementary School and Belvedere Junior High School and graduated from Garfield High School. Between 1949 and 1952, he went to Los Angeles City College.

Mr. Chavez was a photographer in the Active Naval Reserve at Los Alamitos from 1952 to 1954. He earned his A.B. and M.A. degrees at UCLA. Later, he earned his teaching credential through Cal State at Los Angeles. He has also taught UCLA extension classes.

Mr. Chavez has won many awards for his painting and sculpture. His works are shown often in Southern California.

Mr. and Mrs. Chavez have four children. He works in his studio at his home.

STATEMENT

When a person decides to become an artist, he has made the first step toward being one. This may sound too simple, but it is true. There are many people in art schools and art classes who haven't made this first important decision. Also, there are many people who could be artists, but they have never made that first important decision.

The next step is to begin the study of art. Like any other study, this calls for constant practice and learning. You must get to know the work of the great artists and then place yourself in the hands of a master. In our schools, this means that you will learn from many teachers.

The last step is both the hardest and the easiest. It is the hardest because no one can do it for you or help you; it is the easiest because it means just changing your thinking. You must now think that you <u>are</u> an artist.

After that, all that is left is to work.

ART WORK

"A Daruma Box," 3 dimensional (5 sided) assemblage, oil paint and scrap material, 17½ x 11½ x 13. (lent by artist; made especially for Artmobile)

Note: Daruma - a Japanese monk who became disappointed with the world. He made a Zen, sitting and concentrating so very hard, wanting people to face the facts, to work hard, and to be patient, that he slowly lost his arms, legs, and eyes. Now on New Years Day in Japan, people buy his image and express their dreams and wishes to him. When these come true, they paint his eyes on as a gesture of thanks for success. Since he is designed as a bank, he is usually returned to the shrine with money inside.

Artmobile

exhibit #1
33 LIVING LOCAL ARTISTS

4

SISTER MARY CORITA

Painting, Serigraphy, Instruction

BIOGRAPHY

Sister Mary Corita was born in Fort Dodge, Iowa, in 1918. In 1936, she entered the order of the Immaculate Heart in Los Angeles. She earned her B.A. from Immaculate Heart College in 1941. Later, she taught elementary school on a Canadian island. It was there that she began to teach in a way that would make students outdo themselves. Sister Corita called this teaching "a dialogue and celebration of life."

A few years later, she went to the University of Southern California to study art. At USC, she learned serigraphy. Her work in serigraphy was to make her world-famous. Her serigraphs (silk screen prints) are now shown in most of the world's great art museums. Sister Corita teaches art at Immaculate Heart College in Los Angeles most of the year. She has only three weeks a year to be a full-time artist. She works like a whirlwind in those three weeks, doing mostly serigraphs.

Sister Corita believes that a true love of art means the study of life, which means working with words and ideas--and that is just what Sister Mary Corita does!

STATEMENT

I want to infiltrate society because the art instinct in man, even if it's only that you get enjoyment from something your fellow man has made beautiful, is essential in everybody. It's one of our human capabilities.

Some people are more capable than others, certainly. But all people whose capabilities have been ground under still have latent capabilities, ready to be touched and brought out. This seems to me to be the infiltration idea: helping people to use their whole selves better. You know--their bodies, their spirit, their aspirations. I think we need to use all our human equipment, and especially the kind that helps us recognize beauty.

--Love is what moves us to create, to go beyond ourselves.

ART WORK

"Give the Gang," serigraph, 21½x29-3/4
"To Understand," serigraph, 11½x17
"Look," serigraph, 17½x14¼
"Sometimes," serigraph, 13½x18¼
"A man is why he loves," serigraph, 23x18

"Where there is life there is mud,"
serigraph, 15x29-3/4, (lent by artist)

TEXT:

"Look" - Love is here to stay and
that's enough. -John Lennon,
Paul McCourtney.

"Give the Gang" - Now - the clue is
in the "signs" which reveal
themselves to the listening heart, and
so reprove our unmortified tamperings.
Such signs lead to further questions
in the nature of things. The road does
not reach its end when an answer is near;
it forks out in two or five or a
hundred new directions.

-D. Berrigan

Note that the words which are part of
the prints do not inspire the designs.
Sister Mary Corita considers her prints
a great conglomeration of what she sees.
She does a lot of looking.

Artmobile

exhibit #1
33 LIVING LOCAL ARTISTS

5 RAUL ANGULO CORONEL

Design, Ceramics, Painting, Sculpture, Business

BIOGRAPHY

Raul Angulo Coronel was born and grew up in Mexico. He came to America at 17. He learned to speak and read English after he came to this country. He served two years in the armed forces of the United States during World War II. After the war, he went to the University of California at Berkley and to the University of Hawaii. At the University of Hawaii, he became interested in painting. His self-portrait won first prize in the Honolulu Art Association show. It was at the University of Southern California that Raul began to work in clay. In less than two years, he became world famous in the fields of sculpture and crafts. He works in design as well.

Mr. Coronel is working now toward his masters degree in art. He still produces art works which are found in many museums and private collections. His name is included in many books listing artist-craftsmen.

His awards include the California State Fair, Sacramento, Calif., 1955-61; Fiber, Clay and Metal, St. Paul, Minn., 1955,60; Young Americans, New York, N.Y., 1955; and Wichita Ceramic Exhibit, Wichita, Kansas, 1958.

STATEMENT

The successful artist of today is one who has a good education. He is creative. He knows what he wants to do and is doing it. The artist of today knows that he must always upgrade his work. This means the artist must have a good technical background, as well as creative talent. These two things will give both himself and the public satisfaction in his art work.

ART WORK

"Village," wall panel, tiles with various glazes and line enrichments, sgraffito, 36½x36½x1½. (lent by artist)

6 DORA DE LARIOS

Sculpture, Pottery, Studio Art

BIOGRAPHY

Dora DeLarios was born in Los Angeles in 1933. She attended Virginia Road Elementary School, Audubon Junior High School, and Dorsey High School. Dora studied art under a four-year scholarship at the University of Southern California and earned her B.F.A. degree there. Later, Miss DeLarios taught ceramics at SC. She has her own studio and does full-time work as a free-lance ceramic artist. She also is consultant for Inter-Pace Industry, in Glendale.

Miss DeLarios won the Sculpture Purchase Award at the California State Fair in 1961. Her work has been shown often in Southern California at such places as the Los Angeles County Art Museum, Pasadena Art Museum, Zorra Gallery on LaCienega, and Gumps in San Francisco.

STATEMENT

The most important thing to me in art is that you have to love what you do. If you can love what you do, the rest will come.

ART WORK

"The Warrior," stoneware, assembled thrown forms, mat glaze, impressed decoration, 25'", (lent by artist) (One of the pieces saved from a studio fire that destroyed much of her work.)

7 GONZALO DURAN

Illustration, Painting, Ceramics, Sculpture, Free-lance Illustration

BIOGRAPHY

Gonzalo Duran was born in Durango, Mexico, in 1943. He came to Los Angeles with his family when he was ten years old. Gonzalo attended Fremont Elementary School and Virgil Junior High School, and was graduated from Belmont High School.

At school he was so outstanding in painting, drawing, ceramics, and sculpture that he won many awards. One of his awards came from the Bank of America. He also won a scholarship to the California Institute of the Arts. It was at this school that he began to use plaster, cement, and metal in his art work. Gonzalo also has taken classes in fashion, design, and advertising.

Mr. Duran now lives in Los Angeles and is a free-lance magazine illustrator.

STATEMENT

I would suggest to students who are interested in art as their profession that they answer the urge to produce a personal thought through the medium of art, whether with paper, or clay, or on canvas. Without this desire, there is nothing; for, with the urge, the person finds the time and the place and the discipline to fulfill or produce his thought.

ART WORK

"American Girl," papier-mache sculpture, cardboard, tape, newspaper-painted with tempera and varnished, 6 ft. (lent by artist) (made especially for Artmobile)

NOTE: Bright colors are used to depict flowers, plants, stars, boy and a mermaid, sun, and Coca Cola. She is displayed before a mirror.

Candelabra, stoneware, decorated blue underglaze, painted symbols: stars, sun and flowers, 9½".
(lent by artist)

8 MELVIN EDWARDS

Sculpture, Instruction

BIOGRAPHY

Melvin Edwards was born in Houston, Texas, in 1937. He studied art at Los Angeles City College and the Los Angeles County Art Institute. He earned his B.F.A. degree at USC. Later, he took other art classes at UCLA. Mr. Edwards has had one-man shows of his sculpture. His sculpture work has also been shown with that of other artists many times. He has won many awards, including the John Hay Fellowship (Sculpture) and the Los Angeles County Museum Contemporary Art Council Grant. Many art museums and private collections own his works. He has taught at the Chouinard Art Institute and is now studying in New York. His wife also is an artist. They have three children.

ART WORK

"Untitled," burnished welded steel wall sculpture, 13". (Lent by Dr. Banks.)

NOTE: Mr. Edwards often uses ready-made pieces of steel and iron in his work; but, when he has finished a piece of work, all the parts seem to be made by him. This is not an easy effect to achieve.

9

HENRY A. EVJENTH

Sculpture, Design, Jewelry, Instruction

BIOGRAPHY

Henry A. Evjenth was born in San Francisco in 1928. He moved to Southern California where he attended Dana Junior High School, and was graduated from San Pedro High School in 1946. Mr. Evjenth earned his M.A. degree in art from California State College at Long Beach in 1962. He has taught at California State College at Long Beach, and now is an Associate Professor of Art at the state college in Fullerton. His art interests are in sculpture, jewelry, and design. His work can be seen both locally and nationwide. Mr. Evjenth has won many awards for his work. He is married, and he and his wife have one child.

ART WORK

"Crowning Glory," lost wax, patina applied, cast aluminum, 22". (lent by artist)
Pendant, cast silver cuttle bone. (lent by artist)
Two compartment box, silver, lost wax, and sparrow skull burn out, gold plated inside, 5½". (lent by artist)
Jewelry Box, wood, silver and ivory, 2-3/8x6-3/4x2-3/8. (lent by Mr. Wessinger)
Tie Tack, lost wax, cast silver, 1". (lent by Mr. Wessinger)
Pin, lost wax, cast silver, 1-7/8". (lent by Mr. Wessinger)

NOTE: Lost Wax--What you want to turn out in metal is first made of wax. This is then encased in a plaster-like substance that will withstand heat. The wax is then lost, and the space is filled with molten metal. Aluminum and silver are used in these pieces. Since bones can be burned out also, they can be replaced with metal.

10

JASON HAILEY

Photography, Painting, Drawing, Design, Instruction

BIOGRAPHY

Jason Hailey was born in St. Petersburg, Florida, in 1925. He took painting and drawing lessons at the age of nine, and began photography as a hobby when he was eleven. He served as a naval photographer during World War II. While at the University of Florida, he studied photography. He later taught at this university.

He moved to California and attended the University of Southern California. It was at Chounaird Art Institute in Los Angeles that he studied design. He graduated from Art Center School in Los Angeles in 1951.

Mr. Hailey is a lecturer, demonstrator, and panelist on photography and art association programs. He is a judge, critic, and writer for photographic trade magazines. He has held one-man photo exhibits in Southern California. His special projects have appeared in books and magazines in Italy, France, and the United States. He now teaches at the Art Center School in Los Angeles and is Vice-President of Professional Photographers of Southern California.

STATEMENT

Art is a symbolic activity, the construction of form from experience. The art spirit is as great as the imagery itself; to feel and know beauty is a creative enterprise. In creative work, it is not the medium, but a product of the heart, head, and hand which determines artistic achievement. It is not necessary to entirely understand the creative process, but the camera artist must recognize and respect the conditions which permit it to occur. Photography is light reformed and the I.Q. of the photographer; its imagery is the result of elements transforming light into new forms. It is exciting to explore new forms. The photographer deals with objective reality. He employs a personal vocabulary to express content. Unlike architecture and sculpture which express space, photography articulates best in treating two-dimensional content. Qualitive art is not only measured by color, form, or design, but by vision and purpose. The photographer cannot just look; he must see. This requires a synthesis of self-awareness and experience. The

photographer's performance depends on his human potential level. He forces light, matter, environment, and the photographic process to accomplish a purpose. Meaningful art enriches life. Whatever the creative realization, the artist can only invite participation. The value of any art form must be derived from the imagination and perception of the viewer.

ART WORK

Photograph in color of rusted metal fragments, 21"x16½"x1½". (lent by Mr. Gatto)

NOTE: This photographer makes five prints and then destroys the negative.

Good example of repetition and rhythm.

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33 LIVING LOCAL ARTISTS

11 WILBUR HAYNIE

Painting, Drawing, Instruction

BIOGRAPHY

Wilbur Haynie was born in Arkansas in 1929. He went to Wiley College, the School of Allied Arts, and Otis Art Institute in Los Angeles. He received the degree of Master of Fine Arts from Otis Art Institute in 1959. Painting is his major interest as an artist. He now teaches painting and drawing at the Valley Center of Arts, in Encino, Calif. Mr. Haynie has won two Major awards and two Honorable Mention awards. His work has been shown in many art shows. He has also had a one-man show. Works by Mr. Haynie are shown in public and private collections.

STATEMENT

If any student would like to write me, I'd be happy to answer any questions concerning art.

COLLECTIONS: Fine Arts Patrons of Newport Harbor, Otis Art Institute, Pasadena Art Museum.

ART WORK

"#5," acrylic on canvas, vibrating optical effect of color and form, 29"x36". (lent by artist) Good example of hard-edge technique, geometric form, after-image phenomena.

COLLECTIONS: Pasadena Art Museum; The Museum of Modern Art; Jewish Community Center, Los Angeles; Chouinard Art Institute; Mrs. John D. Rockerfeller III; Governor Nelson Rockerfeller; Mrs. Bliss Parkington; James Baldwin; Dr. Leon Banks; Lena Horn; Joseph H. Hirshorn.

ART WORK

"Untitled," oil on canvas with assemblage, 16⅛x17½x4¼, (lent by Mrs. Blocker)
Monochromatic impact.

12

DANIEL L. JOHNSON

Painting, Sculpture, Assemblage

BIOGRAPHY

Daniel L. Johnson was born in Los Angeles in 1938. He attended Foshay Junior High School and Manual Arts High School. Mr. Johnson studied art at Chouinard Art Institute, where he earned his B.F.A. degree. His work has been shown in many exhibits and is included in many public and private collections. He has received several awards, including the Guggenheim Fellowship, John Hay Whitney Award, Allied Art Committee Grant, and the Stanton Fellowship. He is now studying in New York. His wife also is an artist. The Johnsons have two small sons.

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14

ROBERT KENNARD AND ARTHUR SILVERS

Architecture, Design, Business

BIOGRAPHY

Robert Kennard was born in Los Angeles in 1920. He went to school in Monrovia, California.

Arthur Silvers was born in Los Angeles in 1930. He went to Hooper Elementary School, Carver Junior High School, and Jefferson and Polytechnic High Schools. Both are graduates of the University of Southern California. After graduation, they continued their education by traveling overseas. They carefully studied the countries they visited to help them become better architects when they came back to the United States.

Mr. Kennard and Mr. Silvers have designed many different kinds of buildings, such as churches, factories, business offices, educational buildings, and private homes. Both men feel it is important to plan in all fields of architecture. They believe an architect must be willing to try new ideas so that his work is always fresh and new. Both Mr. Kennard and Mr. Silvers are registered architects in the State of California and members of the American Institute of Architects and the California Council of Architects.

STATEMENT

Architecture is the art and science of building. As a science, architecture gives shelter and comfort to people in a practical and efficient way. As an art, the building must have the spirit, the feeling of beauty, and the hope of the people who live and work in it.

To become a registered architect takes six years of college and two to three years of apprenticeship training; then, the passing of seven state exams.

Most architects are idealists. They want good architecture for all people. Most do not become rich. Most do not become glamorous playboys or playgirls. Most architects become one part of a team which together draws and writes the specifications for a building. Most architects want their work to be very good. Most never succeed. Some keep trying.

ART WORK

Walnut box unit with mounted transparencies of a Jewish Synagogue, plan view and other drawings included, lighted, 31-3/4"x31½"x9", (lent by the architects)

15 JEAN KRAUSE

Design, Stitchery, Free-lance Advertising Design

BIOGRAPHY

Jean Krause was born in San Francisco. She went to school in Los Angeles at Lakewood Elementary School, King Junior High School, and Marshall and Franklin High Schools. She studied art in high school and decided she wanted to become a fashion designer. Jean was an art major at Los Angeles City College. She won a P-T.A. summer scholarship to Chouinard Art School, where she continued with a working scholarship. After art school, she worked as a commercial artist in the training section of Lockheed Aircraft Corporation during World War II. She opened a commercial art studio in Los Angeles after the war, and was married in 1946. The artist has two girls, one in high school and one in junior high school. She began to work as a free-lance advertising designer in 1957, and now works out of her studio at home.

STATEMENT

Man can produce many things but cannot duplicate the world of nature around him. He can be filled with the wonder of it; and, given some paint, a pencil, or some colored thread, he can express the joy or the sorrow he feels. He can express it quietly, for himself alone, or can shout a message to the whole world. It all depends on what he wants to say--and if he wants someone to listen.

ART WORK

Crewel stitchery design on fabric, 15"x14½". (lent by artist)

MOTTO ON STITCHERY

One crow for sorrow
Two for mirth
Three a wedding
Four a birth
Five for silver
Six for gold
Seven for a secret not to be told.

16 JOSEPH H. KRAUSE

Design, Lettering, Instruction

BIOGRAPHY

Joseph H. Krause was born in Los Angeles and is a graduate of Fairfax High School. In elementary school, he drew comic strip characters and wanted to be a comic strip cartoonist. Joseph was editor of his high school annual and later an art major at Los Angeles City College. He served in the marines during World War II and became a commercial artist in Los Angeles after the war. He worked with his wife in a commercial art studio, then took advanced art studies at USC to become an art teacher. Mr. Krause has taught at John Muir Junior College and at Pasadena City College. He now teaches at California State College at Long Beach. Mr. and Mrs. Krause, both artists, have two teen-age daughters.

STATEMENT

All men are makers. Some of the things a man makes are very special. These are the objects that he chooses to call art. Only man can create art. Art represents what he considers to be special. Sometimes, it is special because it is beautiful and was difficult to make, or because it is made of very special materials. Other times, it is special because it expresses something the artist says that he wants other people to hear.

ART WORK

Motto, creative lettering design, lithographic reproduction, 30"x24", (lent by artist)

MOTTO

Lovely lasting peace,
Appear!
The World itself,
If thou art here,
Is once again
With Eden blest,
And man contains
it in his breast.

-Thomas Parnell 1679-1718

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DOYLE LANE

Ceramics, Design, Free-lance Ceramics and Murals

BIOGRAPHY

Doyle Lane was born in New Orleans, La. After moving to Los Angeles, he attended Manual Arts adult school and was graduated from Los Angeles City College. Later, he went to the USC school of fine arts. Mr. Lane works in ceramics and design. He has worked as a glaze technician for L. H. Butcher Co. His work has been shown at the Pasadena Art Museum, The California Design Show; Scripps College Annual, and at the Ankrum Gallery. Two times, pictures of his work have been included in the Los Angeles Times Home Section. A tile mural is in the Mutual Savings and Loan office. He did a mosaic tile floor for Lytton Savings and Loan and a ceramic fountain for the Pantry Foods General office building. Now, he is working on a ceramic mural for the Miller Robinson building in Santa Fe Springs, Calif. Much of the pottery seen in the movie, "The Greatest Story Ever Told," was made by Mr. Lane.

STATEMENT

The fascination of forming bottle shapes on the wheel (or Weed Pots, as I call them) is that it forces a person to make a simple and direct statement.

ART WORK

3 *weed pots, stoneware, experimental* glazes, red - 2", blue - 2-3/4", yellow-green - 2½", (lent by Mr. Aprato)

NOTE: Weeds are pests to some people. Many of our most beautiful and useful plants were once considered weeds by people in different parts of the world. The artist sees beauty in them as he sees wonders in all nature. These are beautiful pots to hold what art lovers see as beautiful "weeds."

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33 LIVING LOCAL ARTISTS

18 GUY MACCOY

Painting, Design, Serigraphy, Instruction

BIOGRAPHY

Guy Maccoy is often called the "father of serigraphy." When he came to California twenty years ago, serigraphy, or silkscreen, was almost unknown by Western artists. Mr. Maccoy's success as a teacher has made serigraphy a popular means of expressing an artistic feeling.

He studied at many art schools in the United States. Here, in the Los Angeles area, he has taught at the Jepson Art Institute, Barnsdall Park, and at Palos Verdes Community Art Center. He also has taught art at Burbank Adult Education Center and Canoga Park Community Art Center. Now, he is teaching serigraphy and design at Otis Institute in Los Angeles.

The works of Mr. Maccoy have been shown widely. His art is in many public and private collections. He has won many prizes and awards, including the Pennel Purchase Prizes, Library of Congress, and National Serigraph Society. Numerous print-making textbooks and magazines tell about Mr. Maccoy's work and give examples of his serigraphs.

STATEMENT

I think all my picture making, when I need to use this language, is an attempt to find out how I feel about myself and my world. Sometimes I paint only because of the joy of seeing color, shape, and line, and the way the painting can be arranged to feel exciting to me.

ART WORK

"The Queen and Jack," five stages of a serigraph, E10, 23"x17½". (lent by artist) (made especially for Artmobile)

"Still Life Theme #1," acrylic painting, 41½"x54". (lent by artist)

19 SAM MALOOF

Woodworking, Furniture Design, Lecturing

BIOGRAPHY

Sam Maloof is a master craftsman. He is a woodworker and designer of the highest quality furniture. All of his furniture is hand-crafted. It is made to be used in the home, church, and office. Mr. Maloof has his own workshop and showroom. He tells about his work at colleges and universities all over the United States. He is also a design consultant for famous architects in America and other countries of the world. Mr. Maloof has had one-man exhibitions of his work, and it also has been shown in a number of other exhibitions here and in Europe. He has won many awards for his outstanding work in design and furniture making.

STATEMENT

As long as there are men who have not forgotten how to work with their hands, these craftsmen will keep alive the bright light of hope that began at the beginning of civilization. In this time of automation and numbers, the individual as an individual, is fast disappearing. Most designers today design for the machine, not for man. I find that designing for man as an individual is more satisfying and rewarding. Craftsmen all over the world, alone or together, are trying by their work to find a more satisfying way of life. They feel that life is more than just making money or being famous.

The designer and craftsman cannot, should not, be two different persons. Not only should man be a designer on paper, but he also should be able to use his hands to make that which he has designed. The end result is more convincing and pleasing when the same person is both the designer and the builder.

Man must have faith in himself, faith in his work, and faith in God, who gives each of us whatever talents we may have. These talents are not ours alone, but ours to share with our fellow men. Emerson said, "I look on the man as happy who, when there is a question of success, looks into his work for a reply."

ART WORK

Various photographs, samples of wood and upholstery materials, joints, wood finish of natural oils. (lent by artist)

20 JOSEPH MUGNAINI

Painting, Drawing, Serigraphy, Lithography, Illustration, Instruction

BIOGRAPHY

Joseph Mugnaini is a painter, draftsman, lithographer, and illustrator. He studied at the Otis Art Institute, Los Angeles, from 1937 to 1942. In 1956, he had a Fellowship at Pacific Art Foundation. He has taught at Marymount College, Northridge, and at Southern Oregon College. Now, he is a professor and head of the drawing department at Otis Institute. His work has been shown widely in the United States. In 1963, he was chosen by the Society of Graphic Artists to represent the United States in a State Department-sponsored exhibit traveling in Europe and the Middle East.

Mr. Mugnaini has also drawn and painted for the movies. He has illustrated many books for major publishing companies. He has written a book called, The Search for Form. Mr. Mugnaini is the winner of many awards for his art work, including Los Angeles Regional, L.A. County Museum - Drawing; Penell Award Library of Congress (3 times), graphics; and Heritage Book Club, Book Illustrations.

ART WORK

"Landscape," colored ink-lacquered, 35"x45½", gesso impasto, rubbed patina. (lent by artist)

21

22

GERTRUD AND OTTO NATZLER

Ceramics, Design, Glaze Developing

Both Gertrud and Otto Natzler were born in Vienna, Austria. On a rainy Sunday in July, 1933, they "found" clay and each other. Five years later, they landed in Los Angeles as refugees from the Nazis. They had only their potter's wheel and kiln with them. They still use the same wheel and kiln.

The Natzlers have taught themselves about working with clay. They spent less than a year in school learning about "throwing" pots and how to glaze and fire their work. "We didn't always know what to do, but we did enjoy working with clay. And so, we were not afraid to try new ways and materials that those with more knowledge probably would not have tried." Earth--Fire--Water became the important ideas of their art. Gertrud's wonderful forms and Otto's beautiful glazes can be found today in at least 50 museums. Their work has been shown widely in America and many other countries.

The Natzlers always try to make a perfect piece of art. The perfect piece of art has not been made, but the Natzlers will keep trying to reach this goal.

STATEMENT

A pot can be very many things. It can be a purely utilitarian object, or it can be a work of art.

We are more interested in the art aspect. Our idea of art in pottery comprises:

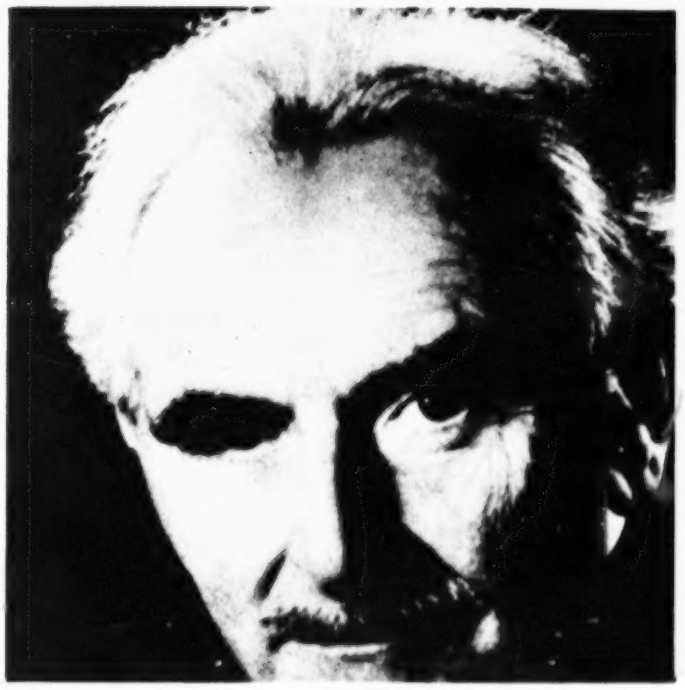
Competence of execution
Simplicity of form
Full use of the ceramic medium

"We believe in using our fantasy, inspiration, emotion, and dreams, but also in restraint, when translating them into our work. The really perfect pot has not yet been made and probably never will be. Yet, we reach for perfection; and if we are fortunate, the next pot we make may come closer to our visions. If it does, we shall be grateful."

--The Ceramic Work of Gertrud and Otto Natzler
Los Angeles County Museum of Art, 1966

ART WORK

Ten decorative tiles of red clay, various glazes. (lent by the artists)
Shallow bowl, glazed red clay, 6¼". (lent by Miss Wimmer)



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RICHARD J. NEUTRA

Architecture, City Planning, Writing, Business

BIOGRAPHY

Richard J. Neutra was born in April, 1892, and is proud of his 75 years. He has an unruly lock of white hair and heavy black eyebrows. He feels the most important thing in his life is to save man from a terrible death in ugly buildings and traffic jams.

Maybe some day soon his saying that "space is not to be measured with a yardstick" will be as important to the world as the ideas of Freud and Einstein. Both of these great thinkers were his friends. They had much to do with his thinking and planning.

Mr. Neutra is honored as one of the world's greatest architects and city planners. He is always thinking about the need to plan for the future. He spends much time traveling over the world studying the problems of people living together. It was Mr. Neutra who planned for freeways in our cities. He had the idea for heliports to be on rooftops. The shopping center without cars was another of his ideas. The great cities of our modern world are the result of the thinking and planning of men like Richard J. Neutra.

STATEMENT

The planner of the human setting--which is what an architect or town planner is--should be not a specialist, but a coordinator, a harmonist. Apart from knowing the basic 28 trades in building, he must know the life sciences as well--biology, physiology, psychology.

Man can lead a richer life in a smaller area than he thinks necessary. Space is not to be measured by a yardstick or figured in square feet, but by the richness of what one experiences in that space.

ART WORK

"Garden Grove Drive-in Church," pastel architectural rendering on tissue over corrugated cardboard, 24"x36". (lent by architect)

Artmobile

exhibit #1
33 LIVING LOCAL ARTISTS

24 HIDEKO NISHIMURA

Crafts, Weaving, Free-lance Studio Art

BIOGRAPHY

Hideko Nishimura was born in San Jose in the winter of 1941. She and her family moved to Pasadena after World War II. She went to Cleveland Elementary School, Washington Junior High School, and John Muir High School in Pasadena. Hideko graduated from UCLA with a major in design. She continued her studies at UCLA, working with textiles. Mrs. Nishimura has shown her work often in Southern California. In her open-weave tapestry she weaves yarn with other materials, such as metal and reeds. Hideko Nishimura uses her home in Van Nuys as her studio.

STATEMENT

Through my experiences, I've found that a student should try to take as varied a program as possible. I feel that any phase of learning, whether it be mathematics, anthropology, or literature, will contribute in developing a basic foundation for his field of specialization.

ART WORK

Woven wall hanging, metal, yarn and reeds, 21" x 65", monochromatic, designed to be looked through. (lent by artist)

25 BILL PAJAUD

Painting, Design, Illustration, Public Relations

BIOGRAPHY

Bill Pajaud, Jr., son of a New Orleans musician, was born in New Orleans, Louisiana, in 1925. He did his fine arts studies at Xavier University. He continued his art study at Chouinard Art Institute in Los Angeles on a scholarship from the Chrysler Corporation. Then, he did further study at the Chicago Art Institute.

His oils and watercolors can be seen in major exhibits and art galleries in all parts of California. Pictures by Mr. Pajaud are in many private collections. This artist is noted for his religious and semi-religious works. His awards include the Atlanta University Annual and the Westside Jewish Community Center Annual.

STATEMENT

What would be my advice to a youngster who was interested in art as a career, or to one who was just interested in being a fine art painter? I would say something like this:

If a student is just interested in art--if he can possibly do without it --do so. It's a hard, hard task-master, as you know, a very jealous mistress, and one that just doesn't leave much room for someone who is only interested.

If it is not possible for this person to do without art in some form, or performance of art in some form, I would say that this is the best piece of advice that could be given to such a person:

> Spend the rest of your life--that is, all your waking hours --observing, really seeing, experiencing, and evaluating all those things seen, observed, and experienced; and work to develop a relationship with these things and to communicate these things for people, and for posterity, or for "what have you."

ART WORK

"Wild Boar," oil on masonite, 36½" x48". (lent by artist)

26 LEO POLITI

Illustration, Writing, Painting

BIOGRAPHY

Leo Politi was born in Fresno, Calif. He went to Italy when he was seven years old. At 15, he won a scholarship in the "University of Art and Decoration" in the Royal Palace of Mouza, near Milan, Italy. He graduated from this famous school as a "Teacher of Art."

Mr. Politi returned to California and illustrated many children's books about America. At first, he worked with other writers. Then, he began to write his own stories and draw the pictures for these stories. Some of his many books with pictures are Pedro, the Angel of Olvera Street, Juanita, and Song of the Swallows. He has won many awards for his work, including the Caldecott Award, 1950, and the Regina Medal, 1966.

STATEMENT

Each of you has the capacity to become a good artist, a good architect, or a good scientist, or to succeed in any other human endeavor; if you work at it. And, if you work at it, there is no limit to what you can accomplish and to the happiness the work of creation can bring to you.

ART WORK

"Wolf of Gubio," illustration for book St. Francis and the Animals, ink drawing, 19"x25", dummy book drawing, tempera, 15"x22", final tempera painting, 15"x23", published book (opened) 10½"x15-3/4". (lent by artist)

NOTE: Mr. Politi attended school near this town in Italy, which he visited often.

Artmobile

exhibit #1
33 LIVING LOCAL ARTISTS

27 NOAH PURIFOY

Crafts, Painting, Drawing,
Instruction, Sculpture

BIOGRAPHY

Noah Purifoy was born in Snowhill, Ala., in 1917. He studied at Alabama State Teachers College (S.S. degree); Atlanta University (MS.W. degree); and Chouinard Art Institute, Los Angeles, (B.A. degree). He is the Program Director, Watts Towers Art Center, Watts, Calif.

STATEMENT

Human Values through Art. I do not consider myself an artist. I choose to be thought of as one who is constantly involved with making life and things. I draw with pencil and paper occasionally. But I often paint pictures, write poems, and talk to people.

I do whatever else I need to do; sometimes of my own choice, and sometimes not. I keep my house as orderly as I can; myself too, both inside and out. And, with freedom of choice and commitment to responsibility, every person is enabled by every other, in an equal exchange.

Art is not art at all, unless it is an act that constitutes the act of self-stylization.

ART WORK

"Mechanical Man," assemblage on wood, 37"x25½"x5". (lent by artist)

Neon Signs #1, Neon Signs #2, assembled sculpture of found objects mounted on wood blocks, 12", 13". (lent by artist)

NOTE: Art can come from many sources. These art things have come from the discards and wastes of a man-made world. They return to it as messages concerning man and his life. You will need to look hard and think deeply to grasp the messages. This is why we have artists. It took hard work and struggle to produce them, and it is hard work to understand them. But, so it is, with most worthwhile things.

28 BETYE SAAR

Prints, Drawings

BIOGRAPHY

Betye Saar was born in Los Angeles. She is married and has three daughters. Betye attended the Pasadena City Schools, and was graduated from UCLA with a degree in art. She also did graduate work at Long Beach State College and Valley State College.

Her prints are included in Prints by American Negro Artists and Prize-Winning Graphics--1965. Her works have been exhibited throughout this country and abroad, and are owned by numerous collectors and museums. She is a member of the Los Angeles Printmakers Society. Her awards include First Prize, Graphics 1965; First Prize, Los Angeles Area Print Exhibit; Purchase Prize, Los Angeles Outdoor Exhibit; and Cash Award, Contemporary II Art Competition, Los Angeles.

STATEMENT

The content of my work is determined primarily by what is important to me; my family, nature, and the mystic aspect of life. Through my graphic interpretation, I try to create an atmosphere which invites the viewer to traverse the threshold of the mystic world.

ART WORK

"Enchanted Child," 4/30, color etching, intaglio, zinc plate and 3 stages, black, color, finished edition, 13½"x17". (lent by artist)

"Anticipation," 9/15, serigraph, 22"x16-3/4". (lent by artist)

29 MARION SAMPLER

Drawing, Design, Graphics, Painting, Advertising

BIOGRAPHY

Marion Sampler was born in Alabama in 1920. He studied art at the Art Association of Cincinnati, and later continued his studies at the University of Southern California. He earned his B.F.A. degree at USC. Mr. Sampler taught art at Fremont High School and at Los Angeles Valley College. Now, he is the head of the graphic department of Victor Gruen Associates in Los Angeles. Mr. Sampler does drawings and graphics. He also works in design. His art work is shown at the Los Angeles County Art Museum, Los Angeles Art Association, Rex Evans Gallery, and the Santa Monica Art Gallery.

Mr. Sampler selected the colors for the Artmobile and decided that the trailer tops should be striped. He designed the lettering and the symbol which is attached to the outside walls of the trailers. This symbol appears on all printed materials for the Artmobile project.

ART WORK

"Untitled," ink drawing and tempera, 20"x20". (lent by artist)

NOTE: This is a good example of natural and abstract symbols.

30 SUEO SERISAWA

Painting, Printing

BIOGRAPHY

Sueo Serisawa was born in Yokohama, Japan, in 1910 and became an American citizen in 1953. Mr. Serisawa graduated from Long Beach Polytechnic High School. He studied with his father and George Barker. He also studied at Otis Art Institute in Los Angeles and at the Art Institute of Chicago.

Mr. Serisawa has held many one-man shows in Southern California. His work also has been shown many times in other parts of the country. His paintings and prints have hung in the Metropolitan Museum of Art, New York; Art Institute of Chicago; Nebraska Art Association; Los Angeles County Museum; and at Stanford University. Some of his work was shown at the Tokyo International Exhibit.

Mr. Serisawa has won many awards for art work, including the Award of Honor, Foundation of Western Arts, 1940; Medal of Honor, Pepsi Cola, New York, 1947; and Junior Art Council Prize, Los Angeles County Museum, 1956-57. He has taught art at Scripps College Graduate School in Claremont and at the Kann Institute of Art in West Hollywood. Also, he conducts private art classes.

STATEMENT

I am interested in everything, but above all, in Nature, for she is my greatest teacher. Not merely the visual truth, as seen from the outside only, but feeling for the unchanging laws of natural forms. By working hard, I might get a glimpse of self-enlightenment--then, art might be called a by-product. For creativity never can be pursued; rather, it comes to one who expects nothing.

ART WORK

"Untitled," 5/10 woodcut, artist's proof, 13"x21". (lent by artist)

TEXT: "Listen to your real self."

31 VAN SLATER

Printing, Painting, Instruction

BIOGRAPHY

Van Slater was born in Magnolia, Ark., in 1937. He came to California in 1945. He lived in San Pedro for a short time, and then moved to Los Angeles. Van went to Second Street Elementary School, Hollenbeck Junior High School, Roosevelt High School, and Los Angeles City College. He then went to UCLA to study art. He has a B.A. Degree and a Masters Degree from UCLA. Mr. Slater now lives in Compton and teaches at Compton College.

STATEMENT

In my work, I am concerned for mankind. I am concerned for expressing more than the surface appearances; that is, more than the way people look. In addition to showing what mankind looks like, I want to say something about mankind. Thus, I do many portraits. In my portraits, I try to reach below surface appearances and capture character. In my landscapes, I try to relate man to his environment, nature. In my still-lifes, I still am concerned for mankind, for I paint those things which man uses to sustain himself (a piece of bread, a glass of water), or to amuse himself (flowers), or to make himself more comfortable.

ART WORK

"Eula Seated," 2/20 woodcut, 30"x20". (lent by artist)

"Red Ford," 4-color woodcut, 12"x14", 4/10. (lent by artist)

32 CHARLES WHITE

Lithography, Drawing, Painting, Instruction

BIOGRAPHY

Charles White was born in Chicago in 1918. He studied at the Art Institute of Chicago, the Art Students League of New York, and in Mexico City. Mr. White is a member of the Artist Equity Association and the National Conference of Artists. He has taught at the Workshop School of Advertising Art, the Southside Art Center of Chicago, and Howard University. Now, he is teaching at the Otis Art Institute in Los Angeles.

The work of Charles White can be seen in many public and private collections in the United States and several other countries. He has won many awards, including the National Scholarship Award, Rosenwald Fellowship, and the John Hay Whitney Fellowship. His work has been shown in many exhibitions. His name is listed in Who's Who in American Art and Who's Who in the East.

STATEMENT

It is a glorious experience being an artist--to seek the meaning of truth, reality, and beauty; in short, to meet the challenge of life through one's sensitivities. For me, art is a very personal, intimate, communicative affair. It is the most tangible means of establishing rapport with my fellow man and of relating to society with oneness of thinking and feeling. My work strives to take shape around images and ideas that are centered within the vortex of the life experience of a Negro. I look to the fountainhead of challenging themes and monumental concepts. I strive to create an image that relates personally to all mankind and in which each man can see his dreams and ideals mirrored with hope and dignity.

ART WORK

"Exodus II," 28/50, 4 color lithograph, 47"x36". (lent by Heritage Gallery)

Artmobile

exhibit #1
33 LIVING LOCAL ARTISTS

33 TYRUS WONG

Painting, Drawing, Lecturing

BIOGRAPHY

Tyrus Wong is a painter, calligraphist (beautiful handwriter), and designer. He was born in Canton, China. He studied Western art at Otis Art Institute in Los Angeles. He has also carefully studied Oriental art.

Mr. Wong's works are displayed in many museums and art galleries in the United States and can be seen in the Los Angeles County Museum, Santa Barbara Museum, and the Honolulu Academy of Fine Art. He is a member of the California Watercolor Society, American Watercolor Society, and the Motion Picture Illustrators and Designers.

STATEMENT

In painting the "Mouse," I tried to paint the essence of the subject with the most economic brush strokes and simple palette; to leave out all that is unnecessary to tell the story.

ART WORK

"Mouse," watercolor, gouache, 22"x26". (lent by artist)

Artmobile

exhibit #1

33 LIVING LOCAL ARTISTS

JOHN COLEMAN

Industrial Design, Consultant-design, Instruction

BIOGRAPHY

John Coleman was born in 1909. He is both a designer and a teacher of design. He has taught at Art Center Schools, Los Angeles, for 18 years. He and his students designed a computer for the space capsule, as well as other designs used in private industry. It is Mr. Coleman's belief that every design teacher should be a professional in his field. Mr. Coleman has worked as a set designer for Warner Brothers Pictures. He was a designer at General Motors for six years. During World War II, he was an aircraft engineer. He has also been a free-lance illustrator. Mr. Coleman once was the guest of the Japanese government as a design teacher. He is a member of the American Society of Industrial Designers.

Mr. Coleman instructed a class of students in designing mobile art galleries for use in the schools. An idea for two trailers was submitted in the form of a model by the following students:

H. K. Markegard
M. Mazzetti
D. D. Pharmer
L. Schachner

Mr. Coleman helped develop the drawings and designs for the Artmobile. This artmobile and another one for elementary schools belong to the Los Angeles City Schools.

DON MILLER

Painting, Drawing, Architecture

BIOGRAPHY

Don Miller was born in Los Angeles in 1913. He attended Pinewood Elementary School and San Fernando Junior and Senior High Schools. Mr. Miller studied art on a scholarship at Chouinard Art Institute in Los Angeles. He has exhibited locally many times and has received several awards. Mr. Miller is a free-lance architectural designer and maintains a studio in his home. He has designed many homes in Southern California.

Mr. Miller designed the display structure and coordinated the interior design of the Artmobile. He helped to solve problems of mounting the works of art on the walls and shelves so that they would remain stable while the trailers were in motion.

GEORGE NELSON

Industrial Designs, Writing, Architecture

BIOGRAPHY

George Nelson is an industrial designer with a sense of humor. He says that this sense of humor helps him to be honest about his work in design. His honesty has also helped the company he owns make designs that are good, popular, and profitable. Mr. Nelson went to Yale for his training in architecture. He won the Rome prize in architecture in 1932. He opened his first office as an architect in New York. When World War II halted architectural work, he wrote two books about architecture. He is now very famous for changing ideas of display furniture.

Mr. Nelson is always curious about the world around him. He tries to bring together facts, beliefs, new ideas, and enthusiasm so that his designs are meaningful and pleasing.

His original ideas are shown in the Artmobile in the poles and in the furniture which stores the equipment and teaching materials.

5 books by Mr. Nelson: The Industrial Architecture of Albert Kohn, Tomorrow's House, Display, Problems of Design, Chairs.

The following descriptions are from the company which manufactured the poles and furniture:

This "is the original pole-supported vertical furniture system. This system provides virtually unlimited versatility and design application potential. There are over 75 components for use in residential and commercial applications. Module is 32"."

Each "pole is 1¼" square and has channels for supporting components on all four sides. This pole is made of lustre-finish anodized aluminum."

The "cabinets are unsurpassed for quality of workmanship, material and finish. All exterior surfaces are veneered in the finest walnut, with a soft oil finish sealed by lacquer to ensure permanence. Joints are mitered and dowelled. Drawer-interiors are of dovetail construction in solid oak for absolute stability. Carved walnut recessed drawer pulls add to the quality of this fine furniture."